MD
1589
.M38
1923

1923-1924
Sixth Season

MARIA KEDRINA

Studio of Russian Ballet

33 COMMONWEALTH AVENUE
BOSTON

A FEW OF MY IMPRESSIONS AND PRINCIPLES AND THE ORIGIN OF THE MINIATURE BALLET

COMMENCING the sixth season of my Russian Ballet Studio in Boston, I wish to take this opportunity to express certain impressions and opinions gained as a result of my experience in America. During the past five years about three hundred students have passed through my studio, the majority of whom had had previous instruction in dancing. Being interested in the progress of the ballet in America, I was surprised to find, in general, superficiality in training and neglect of finish. It was apparent that some of the pupils did not understand the meaning of the exercises and steps they had been taught, nor how to execute them correctly; that they had been burdened with an excess of material which they had had no time to assimilate; and that beginners had attempted to perform work suitable only to more advanced students. Consequently they were unable to study intelligently and to secure the thorough foundation which is essential to every art.

This non-professional attitude in regard to technique is often held by the pupils, who expect to accomplish great results in a short time, not realizing that the dance, as all other arts, requires the expenditure of hard work, energy, and time.

During the past ten years we have often heard and read that technique is destroying freedom of movement; that because of it the dance appears to be unnatural and insincere; that study of the historical progress of the dance is unnecessary; and other ideas of similar import. Pupils are offered instruction which encourages them to follow freely the impulse of their emotions and feelings in the interpretation of music.

As the dance performed with perfect technique but without imagination and spiritual expression is not art, so the dance without technique is also not art. Only with technique is it possible to subject the body and movements to the will power, and to express through poses and movements all the emotions of the heart. The artistic simplicity which characterizes the performance of the artist is not the method used in his creative work, but rather his goal and the result of extensive and concentrated study.

Believing sincerely in these principles, I have conducted my studio in accordance with them for the past five years, but only after three years could I conscientiously show the results of my work to the public whose favorable criticism then encouraged me and endorsed my ideals. My former students, of whom some are dancing on the professional stage and some teaching, have also expressed their appreciation of the value of this method.

My studio is called the Studio of Russian Ballet. A ballet is a dramatic production, the source of which is poetry: epic, lyric, or dramatic. In its structure it consists, mainly, of the mimic and plastic arts and the dance,—combined with music. As ballet master of my studio, I have created several ballets, each of a different character, also many group and solo dances which, together with my students, I have presented on different occasions. As the result of this work, and our experience, I was able to form with my advanced students, a professional class, which is connected with my studio and is known as The Maria Kedrina Miniature Ballet.

MARIA KEDRINA.

MARIA KEDRINA

Pupil of Mme. Clavdia Koulitchevskaia, instructor in the Russian Imperial Ballet School; ballerine of Petrograd Theatres; formerly with Nijinsky's Ballet, Palace Theatre, London; composer and producer of Miniature Ballets, group and solo dances.

The Maria Kedrina Miniature Ballet

LUCILLE MATHERS, Pianist

GEORGE WIREN, Costume Designer

NORMA HOLZMAN
In a Spanish dance

GRETCHEN COOK
In a Russian dance

Repertoire

AUX PIEDS D'AMOUR

French ballet in one act — Music by R. DRIGO

An episode of pantomimic grace, coquetry, joy and abandon; costuming of the eighteenth century.

WHITE HOURI

A choreographic drama in one act

Music by ANTON and NICOLAS RUBINSTEIN and CHARLES REPPER

Scenes of harem life in the Orient, full of passion, love and jealousy.

The pastime of the beautiful inmates, with their naive pleasures and languor of movements, their wild and unrestrained dances, weird sounds of their love songs and wonders of Oriental magic.

HER VALENTINE

Modern miniature — Music by R. DRIGO

THE FROLICSOME ZEPHYR

Tableau naive — Music by P. LACOME

VESTAL'S TEMPTATION

A classical poem of ancient Rome

Music by L. GANNE

LES TROIS FLEURS

Demi-character miniature — Music by R. SCHUMANN

ETHEL BON
In White Houri

LEAH AINSWORTH
In Aux Pieds d'Amour

LOUISE LAMBERT
In "The Roses"

THAYER BIRDSALL
In the character dance Pussy-cat

ECHOES FROM ELFLAND

Fantastic ballet in one act — Music by E. GRIEG

A Norwegian fairy tale, in all the glory and beauty of fragrant pine groves; with their mysterious inhabitants, coming to life at the sounds of the great Norwegian composer's folk music.

POUTANITZA

(The Spirit of Confusion)
Character ballet of the eighteen-thirties in one act
Music by A. GLAZOUNOW

Mischief wrought at the masked ball by the entrance of the Spirit of Confusion and the consequences.

A DREAM

Romantic Ballet in one act — Music by A. GLAZOUNOW

Scenes, in the style of the Renaissance, depicting the romantic love of a youthful page for his lady.

THE ROSES

A poem of moods
Music selected from different composers

GROUP AND SOLO DANCES

ENGAGEMENTS LAST SEASON

Boardwalk Theatre, two performances
The Boston Art League
Massachusetts Normal Art School Alumni Association
Boston Canadian Club, Copley Plaza
Radcliffe Musical Association
Garden Club, Newport, R. I.
Recital, Jordan Hall

GERTRUDE SEYMOUR
In Echoes from Elfland

ETHELYNE HOLZMAN
In White Houri

COURSES

Instruction is given in ***classic, Grecian, character*** and ***national dancing***—also ***pantomime. Plastic training*** for adults.

Classic dancing includes bar, center, arm and toe exercises, adagio, variant steps and their combinations. Several dances are coached during the season.

In the instruction of ***national dancing*** particular attention is given to the development of bold and clean-cut technique, indispensable in the colorful and temperamentally varied dances of Russia, Poland, Spain, Italy and Hungary.

Advanced normal work includes a thorough analysis and explanation of exercises, a system of steps and their combinations, and also gives the correct idea of composition and coaching of dances.

Normal work is given similar to that described above but of elementary technique for dancing teachers commencing their activities.

Courses for children include light technique and dances which are coached according to their understanding and ability.

Plastic training for adults consists of exercises which develop skill of balance, suppleness and grace of body.

All students are classified according to their age and ability as follows: elementary, intermediate, advanced and professional.

Gentlemen's classes are conducted separately.

Each class includes not more than ten members.

The duration of a lesson is fifty-five minutes.

TERMS

All fees payable in advance. No lessons cancelled and no money refunded.

Class Lessons

Classic Technique and Dancing:

One lesson weekly, twenty weeks.....$50.00

Two lessons weekly, ten weeks..... 40.00

Three lessons weekly, ten weeks..... 50.00

National and Character Dancing:

One lesson weekly, ten weeks.....$30.00

Normal Course:

One lesson weekly, twenty weeks.....$40.00

Advanced Normal Course:

One lesson weekly, twenty weeks.....$50.00

Children's Course:

One lesson weekly, thirty weeks $60.00

Wednesdays, 3-4 P.M.; Saturdays, 10–11 A.M.

Beginning October 17th; October 20th

Plastic Training:

One lesson weekly, ten weeks.....$20.00

Private Lessons

Single lesson $10.00

One lesson weekly, four weeks..... 30.00

Telephone Back Bay 5232